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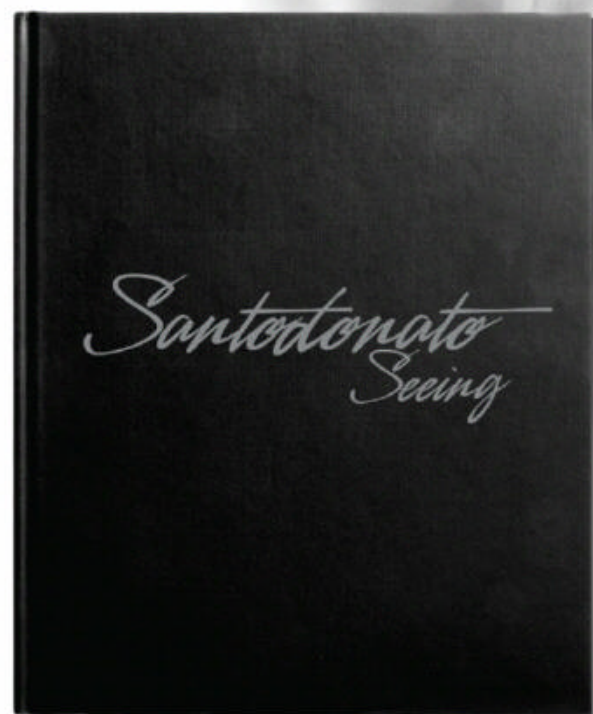
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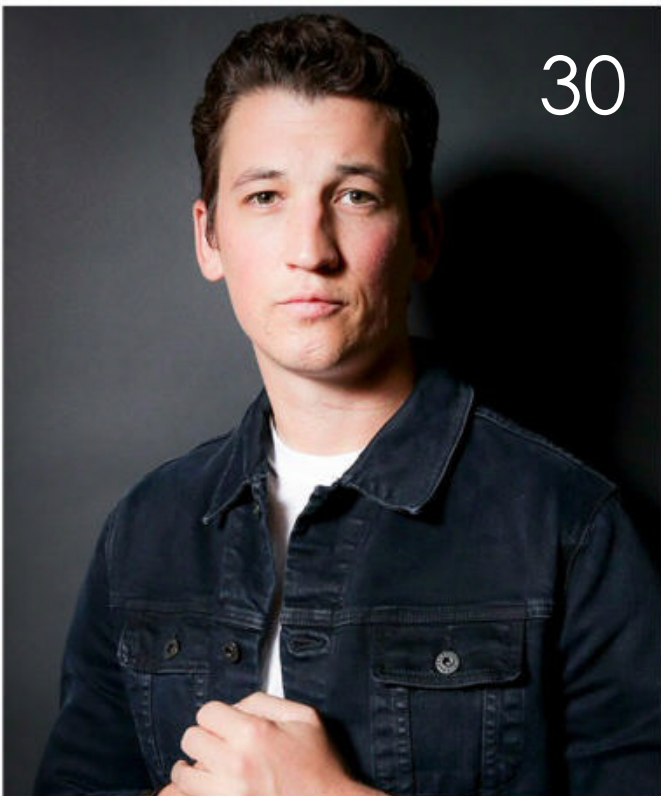


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LETTER FROM THE PUBLISHER

It's got to get messy before you can get it sano (sanitized). Do you feel me? Currently, I am standing in the middle of a mess of cords xlr's, 1/4", snakes, and more in a wild array of colors. During the pandemic panic, I splurged on my music studio and bought a few tasty pieces of equipment to get my Neve board optimized and ready to record some music again. To our new subscribers, you might not know that my first passion was music. Name the genre I've either recorded, produced, or performed in it. From working on the recording of Aretha Franklin's "One Lord, One Faith, One Baptism" album to helping Kid Rock distribute his CD's to record stores, to helping to produce and mix chart-topping singles by various artists to working with artist's like Prince to facilitate his equipment demands. I have gotten to experience a lot in the industry. The wife always says that my hit record is this magazine. Now standing here in front of this new setup and getting this studio together, it strikes me that what has transpired over the past year is not much different from getting this studio up and running. It got messy. But as we slowly wrap our cords (You gotta wrap them correctly, damn it!) and get everything into place, the music slowly starts again. Bands are touring, and our town is roaring back to life. It's good to see and makes me optimistic about the future ahead. Thanks for buying the record (the magazine), and thanks for the support you give us. I'm not trying to brag about owning a Neve board. I'm just hoping Kool Keith believes me this time.

Enjoy the issue,

S

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MOKS’ patent-pending modular installation and design brings dream outdoor kitchens to life with a simple, 60-minute or less assembly process that requires only a screwdriver and as few as two people. This is possible for several reasons. (1) MOKS’ cabinet panels and countertops are light enough to be easily hand-carried. (2) A key feature of MOKS is its patent-pending interlocking channels that allow for intuitive and quick assembly with no need for a contractor. The panels simply slide together and then lock to provide optimal structural integrity and rigidity once the base unit is complete. *MOKS outdoor kitchens are available for order today at: [Launch.RTAOutdoorLiving.com](#).*

“To the millions of at-home chefs searching for a complete outdoor kitchen that is easy to order, assemble, and use ASAP, RTA understands your frustration at the lack of options. No one should have to compromise on superior quality or design for a quick-fix solution,” says Josh Brown, president of RTA Outdoor Living. “While most other outdoor kitchens take months to ship, due to major delays and back-orders, RTA’s MOKS kitchens ship within a week, giving you outdoor-rated durability, a sleek, modern look, and more time to enjoy it all summer long.”



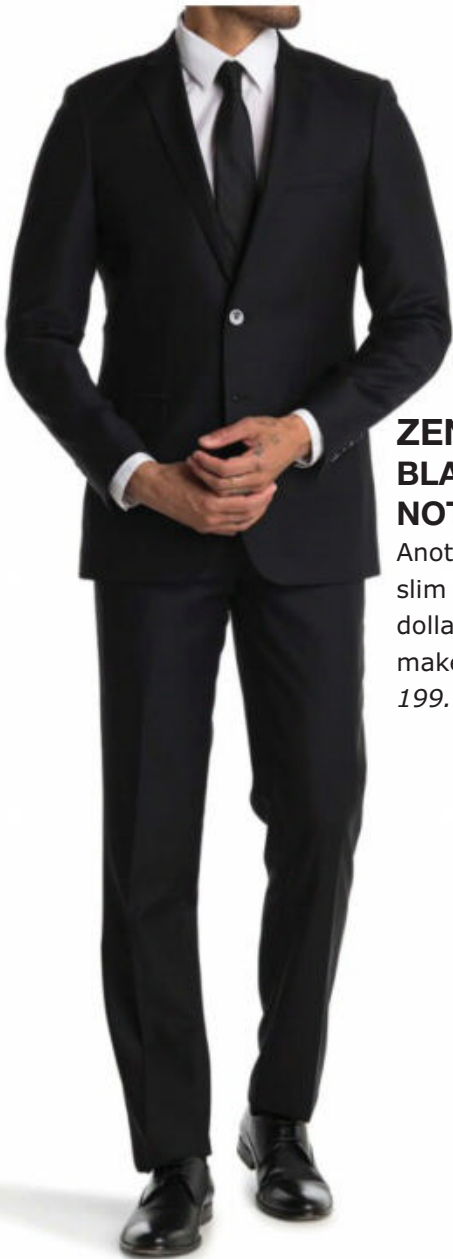
**BLACK CLOVER
LIVE LUCKY HAT**

A four-leaf clover not only gives someone the hope, peace, and, of course, the luck they are searching for when coming across one of these plants – it inspires. Their “live lucky” slogan came into place with a vision to inspire others. One of the most prominent investors in the Black Clover hat and clothing line is Anthony Robbins. *Live lucky with one of these lids, \$32, available at [blackcloverusa.com](#).*



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MEN'S HEALTH

By Dr. Miner

Many men fool themselves into thinking they can wait to focus on their health until sometime in the future when they're less busy; however, the habits we develop and maintain in our 20s and 30s end up shaping us.

That's according to Dr. Martin Miner, Regional Medical Director of Vault Health—the first men's telehealth company to provide performance-based treatments for physical, mental, and sexual health—who's also an expert authority on aging successfully and integrative men's health.

Dr. Miner has revealed seven essential habits that most men over 30 are not currently doing to improve their health and should be:

- Realizing that your body is communicating with you. Becoming acutely aware of your own physical and emotional feelings is something many men neglect to do, and it harms their health as they age. Take command of your emotions and life, and learn to take actions that steer the ship the way you want to go.
- Going to the doctor when you're not sick. Seeing a doctor regularly can help the doctor find problems early or even before they start.
- Rethinking your typical daily diet. The days of gorging without gaining weight are over. And as your metabolism slows, eating fewer calories can boost your health. But you should also make sure to get adequate nutrients, vitamins, and fluids.
- Exercising consistently (instead of intermittently). Regular exercise significantly lowers your risk of diseases, such as heart disease and cancer, and helps you retain your mobility longer. Exercise also reduces stress and improves sleep, skin and bone health, and mood.
- Taking stress reduction seriously. The effects of stress on your body are vast, ranging from premature aging and wrinkles to a higher risk of heart disease. Being happy and keeping your stress down goes a long way in helping you live and age well. In addition, testosterone levels are reduced in response to stress, according to studies.
- Investing in your relationships. This is more crucial than ever coming off the heels of this pandemic when many people have slipped into isolation. Studies show that meaningful relationships and a robust social network improve mental and physical well-being and longevity. If you don't currently have an active social life, look for opportunities to reconnect with old friends or make new ones. Seek out like-minded others at work, church groups, volunteer activities, gyms, alumni groups, or any other group that corresponds to an interest of yours.

Aging gracefully isn't about trying to look like a 20-something — it's about living your best life and having the physical and mental health to enjoy it. Like a bottle of wine, you can get better with age with the right care, says Dr. Miner.

Ideally, you'll have already been practicing healthy habits throughout your life. But even if you haven't, it's never too late to start taking proactive steps to maintain and even improve your health.

The good news is, it's never too late to adopt new habits and improve your life-style. One easy way to get started? Book a free consultation with one of Vault's doctors specializing in men's healthcare today.



FRESH HERBS BOOST HEALTH

Fresh herbs like parsley, thyme, basil, mint, rosemary, and others are health boosters. They contain large amounts of vitamins A, C, and K. Many also contain polyphenols with antioxidant and anti-inflammatory properties. Herbs also give the body protection from the development of cancers, cardiovascular diseases, diabetes, osteoporosis, and neurodegenerative disease. Start by adding more fresh herbs to your salads, making pesto's to top meat dishes, top soups with fresh herbs, and or garnishing entire food plates with your favorite herb of choice. It's an easy and flavorful way to boost your nutrition intake.

GUYS BUILD UP YOUR BUTT

Don't fall into the common trap of skipping out on strength-focused workouts. For older adults, back problems can be a concern during the aging process. Doing posterior exercises that work your glutes is essential to prevent future back problems. Get more butt power to avoid problems. A muscular butt helps all of us to move better and prevent future aches and pains. Start incorporating hip thrusts into your weight training program. Watch some videos with trainers demonstrating the move. It's essential because you want to use proper form to avoid any injury doing the activity.





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chef Setsuji Mitsui

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BAR & GRILL RED ROCK

By Vegas Food Nerd

Located inside Red Rock Casino, Resort and Spa is a culinary gem created by the legendary brother chef team Bruce and Eric Bromberg. The duo has been highly influential in the culinary world for over two decades. They both studied at the Le Cordon Bleu in Paris. They used their French training and infused it with their American culinary roots when they started the very first Blue Ribbon restaurant in 1992. In their flagship restaurant, they served the food that they wanted to eat. Casual, inviting cuisine that spanned an eclectic range of foods. The industry seemed to follow suit, and it became the place chefs and many satisfied customers wanted to eat. In addition to high-quality sushi, their legendary take on fried chicken is one of their signature dishes. The original location here in Las Vegas was at The Cosmopolitan. The latest outpost is now at Red Rock Casino. The Japanese-style restaurant and bar feature an indoor and outdoor dining experience complete with a 12-seat walnut sushi bar, a roofed cocktail bar, and a festive outdoor beer garden.

I've dined at the new location several times over the past couple of years and quite honestly was about to give up on the place. While the food was always on point, the service was lacking. Multiple visits resulted in servers not returning to get repeat orders. Frustration led me to leave earlier than my stomach wanted to on multiple occasions. Then before giving up completely, I decided to give the restaurant another chance and sat at the sushi bar this time right in front of executive chef Setsuji Mitsui. This changed everything. The Chef was highly attentive to what we ordered and made sure we were happy with every order option. He skillfully cut a gorgeous piece of tuna at one visit and told us how delicious and fresh it was. He didn't just tell us about it; he cut off a duo of pieces for us to sample topped with ponzu sauce and seasoning, asking us our opinion of the fresh sashimi. It was the most tender sashimi we had ever sampled. Then we dug into the amazing hamachi jalapeno sashimi, kanpachi usuzukuri sashimi, spicy tuna roll, the popcorn fried shrimp, and the chicken wings. The sashimi at Blue Ribbon is delectable, and the wings are the best I've ever had with a thick, crunchy fried



crust served with savory-sweet wasabi honey. Even their take on the classic miso soup is an elevated experience.

Pro-tip, don't miss out on experiencing this gem. It's worth a foodie trip or two to satisfy your tastebuds. When you finish your meal, be sure to float a cash tip to the chefs at the sushi bar. Trust me; they will remember and treat you VIP style on your next visit. *Check out more of Vegas Food Nerd at FoodNerdMag.com.*



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miles teller^{top gun}

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M

iles Teller brings plenty of swagger to anyone who comes within striking distance of him. Walking into a room, he carries himself with a devil-may-care brand charisma and loves to speak his mind. A conversation with Teller is like having a chat with an old college friend - enthusiastic and uninhibited.

For an actor who was told early on in his career that the scars on his face - sustained in a car accident - would make it difficult for him to find work, Miles Teller has done pretty well for himself. Best known as the college band drummer bullied by J.K. Simmons in *Whiplash* and as a stoner gun-runner in *War Dogs*, Teller has recently starred in *Bleed For This*, *Only the Brave*, and TV Series *Too Young to Die*.

“But afterward, when I went for castings, my scars were always the thing that would keep me from getting roles until John Cameron Mitchell gave me the part in *Rabbit Hole* (opposite Nicole Kidman) and told me: “I like your scars. They tell a story.”

The 34-year-old Miles Teller lives in Los Angeles with his model wife, Keleigh.

STRIPLV: You’ve got in shape for *Top Gun*.

TELLER: Sure, I’ve gone for a routine that gets me to a place I’m happy at. It’s not the first time I’ve done it for a role, but it probably is the most pressure I’ve felt to slim down and bulk up a bit because of the magnitude of what it is we are creating here.

STRIPLV: When before did you have to undergo a big transformation?

TELLER: I had to drop 6% body weight for *Bleed for This*. I didn’t eat a slice of bread for eight months. One time I came home, and I was in the middle of my training, and there are French fries — Keleigh had just ordered this burger or something. And I got so pissed off! I was like, “Baby; you cannot be eating this crap in front of me! It’s torture!”

STRIPLV: When the first *Top Gun* came out, you were yet to be born, still a year away. How does that feel?

TELLER: Daunting! Obviously, this is a legacy that began before I was even here, though I have grown up with that first movie, we all have. It has been a part of our lives for 35 years, and to have the chance to be a part of reprising that is the biggest honor I have had in my career.

STRIPLV: Does daunting go as far as working alongside Tom Cruise?

TELLER: For me, I would always judge myself on the movie than the man. You cannot afford to go into a project like this, or any other, feeling intimidated by the cast or the director or the legacy of the film. Ultimately you have to decide if it is the direction you want to go down. It will always be about how you see yourself in the context of the movie, not in the context of the other people involved. But yes, of course, you know this is Tom Cruise’s thing. And he deserves that status.

STRIPLV: You’ve enjoyed a lot of recognition for your work in the *Divergent* franchise as well as for your performance in the indie film, *Whiplash*. Is it very different

working on a mammoth studio franchise like *Divergent* or *Fantastic Four*, or the upcoming *Top Gun: Maverick*?

TELLER: No. I approach every film with basically the same amount of intensity and preparation. I loved being part of a franchise like *Divergent* because, more than any other film, it gave me the opportunity to develop lasting friendships with many of my fellow actors over the years. I love being able to embark on a journey and see how it evolves from one film to the other.

STRIPLV: So, do you approach smaller projects any differently?

TELLER: Some movies might be smaller in scope, but you still enjoy the intimacy you find with the other actors and being able to tell a story as truthfully or intensely as you possibly can. That’s the most important thing for me and how I approach every role. I really believe that film is a collaborative process, and being able to share a common vision with your directors and acting colleagues is going to play a major role in the success of any project.

STRIPLV: Do you feel the pressure to constantly improve and grow as an actor as your career is taking off these days?

TELLER: I’ve found myself working on some movies where I was putting too much pressure on myself, and as a result, I didn’t enjoy the process the way I should have. I accept that there’s always going to be that kind of pressure, and I also need a director who’s going to push me to the next level. So many of the directors I’ve had the opportunity to work with have truly inspired me with their ideas.

STRIPLV: You seem like a very upfront, confident individual. Does the business ever wear you down, especially in terms of your personal life?

TELLER: You need to be able to find a way to give yourself enough time in between projects so that the work doesn’t take over your entire life. I’m lucky in that I have a great woman in my life and good friends that keep me from going overboard. Sometimes your brain will be telling you: “This (acting) is all I care about now, it’s all I want, it’s all so alive.” But that’s not a healthy way of thinking, and you have to be careful not to get into trap because things can move so fast in this business. You need to find the time for the simplest things even though it’s difficult to find that middle ground.

STRIPLV: *Whiplash*, at the time, gave you more attention and respect within the industry than any of your other films and built you the platform for everything that followed. But isn’t it true that you were reluctant at first to do it even though your skill on the drums made it the perfect film for you?

TELLER: What happened was that I was sent the script right after I had finished a movie and had already done four films within the space of a year. I knew doing *Whiplash* meant a huge commitment in terms of the intensity that the role demanded, and I wasn’t sure I was up for that. But the script was so good that there was no way I was going to let anyone else play the part. (Laughs)

STRIPLV: You’ve spoken about having benefited from the kind of inspiration you’ve received from directors. What about actors? Are there certain actors who’ve inspired you or whose careers you’d like to emulate?

TELLER: I’ve been influenced and inspired by great actors like Sean Penn, Leonardo DiCaprio, Edward Norton, Dustin Hoffman, and Marlon Brando. It’s so important to be aware of the history of cinema and be able to study and appreciate actors whose performances have stood out over time.







STRIPLV: You've also cited Al Pacino as one of your acting idols?

TELLER: A friend of mine once had the good fortune to work with Al Pacino, who invited him for dinner at his house one evening. He saw that Pacino kept a whole bookshelf of books on acting that he continues to study with the same enthusiasm and the same passion as he did in his early days as an actor in New York. I hope that over the course of my career, I'll be able to maintain that same kind of motivation, and passion, and desire for perfection. Talent alone is not enough, and if you want to become a great actor, you have to work, work and work.

STRIPLV: Do you feel you need to strike a balance between working on indie films and being part of the big studio movies that usually mean greater visibility and bigger paychecks?

TELLER: The most difficult thing for an actor is being able to choose good films and play interesting characters. You want to be able to maintain a certain level of artistic integrity, but you might also need to do a film so you can pay your rent or find a nice apartment. I remember when (actor) Joe Pantoliano came to one of my college drama classes and when he was asked a question like you've asked me, his answer was the following: "All I can tell you is to do three films a year: one for the money, one for art, and one for the place where you're going to shoot."

STRIPLV: How do you handle those kinds of choices?

TELLER: Sometimes you're going to be offered a film where you get to spend several months in a great city, and it's like being paid to be on vacation. Other times you're going to work on a small film, shoot very long hours, but feel more satisfied creatively. And sometimes the line between the two kinds of films isn't that clear. I try to choose projects that are going to make me happy.

STRIPLV: So the *Top Gun* hype is set to build and build.

TELLER: At times, it feels surreal, and the expectation itself can be quite exhausting, but then it's a lot better to feel a little exhausted and know that you've established yourself in the business as opposed to fighting to get auditions. On a big movie like *Top Gun*, the real difference was the amount of time you got to prepare for every scene. On smaller movies, we would have very little money and very few shooting days, so everything was done as quickly as possible, and there was more pressure to make sure that you did every take like it was the last one. *Top Gun*, just like *Insurgent* or *Fantastic Four*, even with Covid restrictions, you will have a half-hour to prepare for every new shooting angle on the exact same take. (Laughs) It's like being in an alternate reality in terms of the work. The thing that counts is being able to enjoy your work and the experience you have with the other cast members and crew. You don't think about how big the project is at all, yet your approach as an actor remains the same. You prepare for your character in the same way,

STRIPLV: One of your closest friends in the business is Shailene Woodley. What is she like?

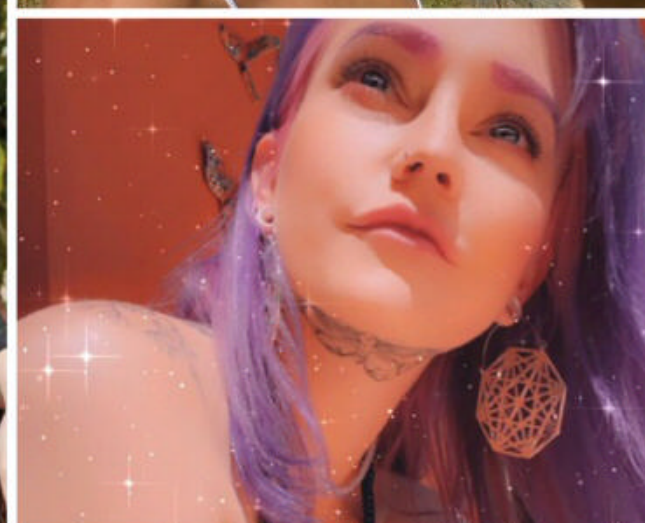
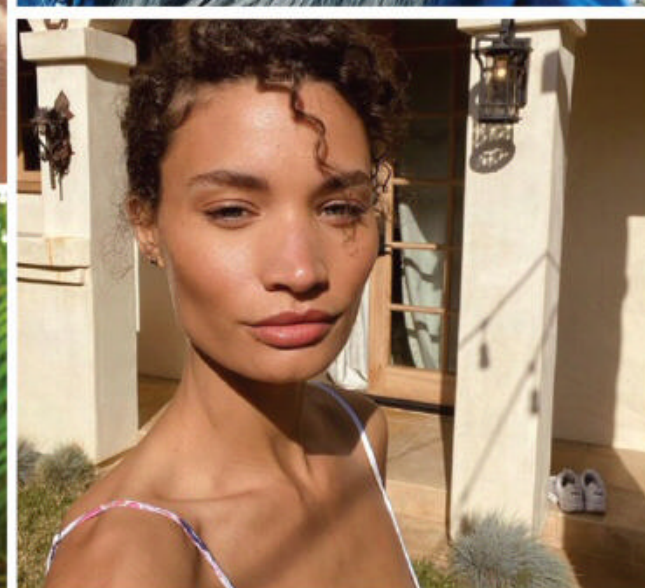
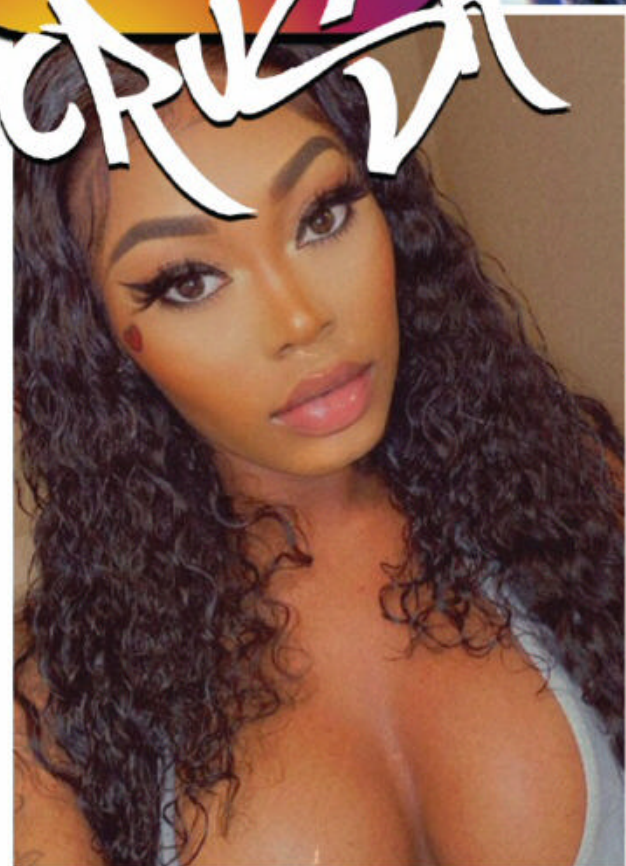
TELLER: Shailene Woodley is still the same girl as she was on *The Spectacular Now*. She still loves to give hugs. As soon as you meet her, you get a sense of who she is right away. She knows every single person's name on the crew, and we have a pretty similar mentality about how we approach our work. She wants to make every film an enjoyable experience, and we've been able to share so many good times on films like *The Spectacular Now* and the *Divergent* films. You couldn't ask for a more interesting or pleasant person to hang out with on a set or anywhere else. Shailene is a truly beautiful woman.

STRIPLV: She's a kind of nomad, isn't she?

TELLER: Totally. She lives out of one suitcase, and she keeps giving away all her possessions and clothes. She wants to live as freely as possible and not deal with material things. It's pretty admirable - not many people could live like that. But in person, she is the warmest and most genuine soul you could ever meet.

STRIPLV: How are things going with your wife, Keleigh?

TELLER: We have so much fun together. We love traveling and just being able to hang out. She's helped me relax a lot, especially during the past year when everything has been moving so fast around me. We also make sure we stay in touch even when I'm away on a film set, and we just use FaceTime. I'm really lucky to have a great girl like her in my life.



0821 Instagram Crush

(Top, Left to Right)

JENNA DEWAN @jennadewan

QUEEN VON @asiandabrat

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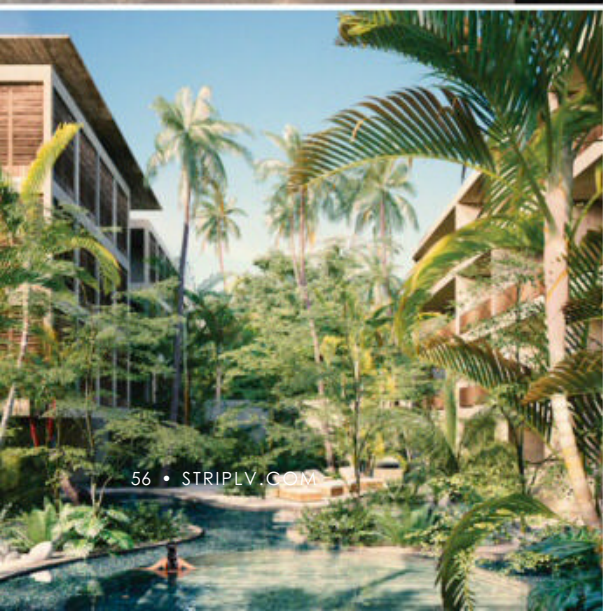




Rachel Cook



Rachel Cook



A new project for sale in downtown Tulum, just minutes from everything; the Tulum Ruins, the beach, shopping, restaurants and more. Jump on a bike and pedal to paradise.

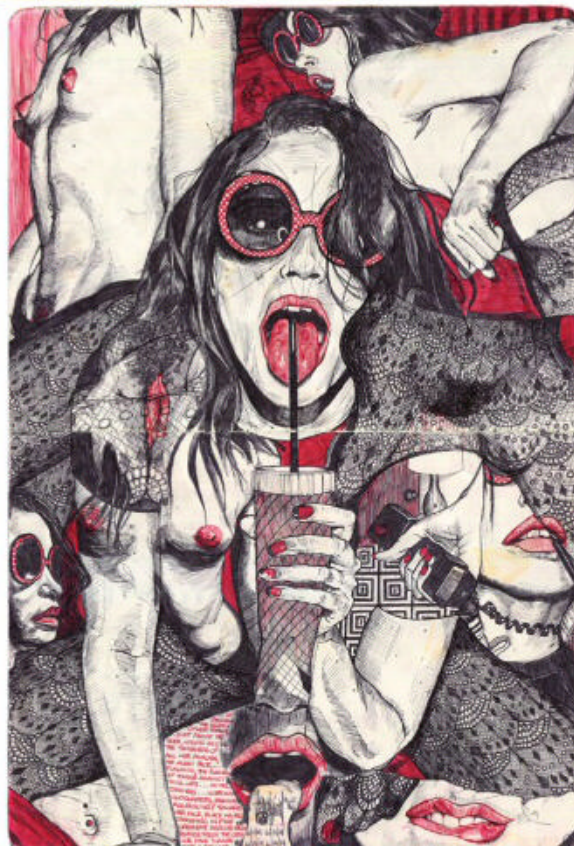
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clickteeth productions

Artist Josh Liner has created spectacularly impressive artwork and produced them in limited-edition

silkscreen prints, signed and numbered. "When looking through your series of photos in STRIPLV, I felt compelled to draw. It was one of the first times I was creating art for myself in prison. I drew moments from photos and juxtaposed them over each other every which way in order to overwhelm and submerge the viewer. I buried some text that was revolving around me while drawing."



LYNCHIAN FURS PRINT

Black t-shirt, torn stockings, black sunglasses. This three-color art print by ClickTeeth features Avi Love in raw abandon in a Las Vegas hotel room. Sourced from photography by Santodonato, used with permission, this print incorporates sixteen juxtaposed illustrations.

"So sensual the insides of her thighs, just above the knee, smooth as oil, the tenseness of all her muscles, the alert face... pushing, the flashes of tongue against thick lips...animal darkness...sweating hindquarters, pushing aggressively toward her face, black hairs darkening in a fine crescent around each buttock from the crevice, face turned over a shoulder."—Thomas Pynchon's, *Gravity's*



WET MARKET PRINT

Reflections, water, and meticulous line-work, this three-color art print by Josh Liner features Shyla Jennings. Sourced from photography by Santodonato,

used with permission, this print incorporates twelve juxtaposed illustrations. 24" x 36", Three color screenprint on French Paper (Construction Whitewash) signed and numbered edition of 100 prints. Screenprinted by Ben LaFond at Burlesque of North America. *Available for \$75 at clickteethproductions.com. The print ships in a 3.5" tube with a .1" thick wall to protect it.*

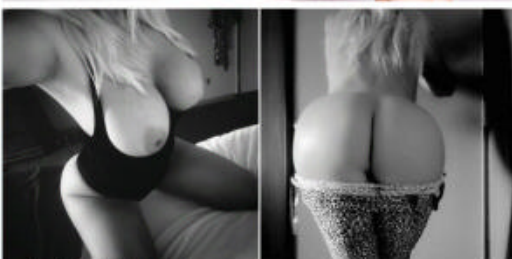
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EAST WORKS DETROIT

Inspired by American mid-century design and manufacturing.
Eastworks Detroit collects, re-purposes, and reinvents iconic
American items into beautiful art objects.



Artist and ex-Sponge guitarist Joe Mazzola is creating retro, functional, and really cool artwork. Inspired by American mid-century design and manufacturing, Eastworks Detroit collects re-purposes and re-invents iconic American items into beautiful functional and non-functional art objects. Working out of his home studio and using mainly hand tools, objects are up-scaled into industrial steampunk-inspired pieces. Although some items are similar, most are handmade one of a kind.

Inspiration can strike anywhere and in any form. However, Eastworks Detroit has established a repertoire by creating pieces such as re-purposed antique speakers, fan lamps, assemblage sculpture, embellished guitars, and vintage gauge wristbands. You can see Mazzola's work at eastworksdetroit.com. Prices start at \$75 and up and are for sale at Rust Belt Market 22801 Woodward Ave Ferndale, MI 48220. Call to order or email to order (313) 461-6642 or contact@eastworksdetroit.com.

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BOY GEORGE

transformed

by skye huntington



George O'Dowd was born on the outskirts of London in 1961. The growing reverberations of the Swinging Sixties were a fitting platform to the impact the future singer and cultural sensation would have as he went on to kickstart something of a cultural evolution after founding Culture Club in 1981.

The four-piece amassed many chart hits, including number one singles on both sides of the Atlantic, three top 5 albums, and courted global publicity. Thanks in no small part to their lead singer's animated persona, elaborate dress side, and androgynous identity.

Despite the singer's headline-grabbing addiction issues, a nation quickly came to adore Boy George. His rogue behavior matched an era of expression in the 1980s that saw the country throwing off the music, fashion, and commerce shackles.

That the singer/songwriter fell victim to his own exuberance is probably not a surprise, "I was living a life that was unsustainable in so many ways." Yet, reinventing himself in the 1990s as a solo artist, then globally renowned DJ, he stepped back from excess and has spent the last few years engaged in art projects, speaking up for the LGBTQ movement, embracing Buddhism, and, of course, religiously visiting in charity shops.

STRIPLV: What was your home like?

O'DOWD: The road I grew up in was nondescript and still is, and there was always the faint buzz of a dual carriageway whenever you stepped into the garden or opened a window too wide. Growing up in southeast London was famously samey. It didn't really matter who you were. You were in houses that felt comfortable and modern but ultimately were there to bully families and individuals into conformity, sanity, and normality during times when there was always the dangerous hint of rebellion in the air. We had nice family times, and there was never anything unfulfilled about childhood, but I look back on it now, and it was the epitome of normality. There was the telly, the record player, the vegetable patch, the trip to the park. I always had the feeling I wanted to rebel against the sterility of it. However, I did soon realize that sterility is a perfect breeding ground for love, affection, and security. It is a fantastic platform.

STRIPLV: Who were your big inspirations?

O'DOWD: Well, seeing David Bowie live was a huge moment for me. I was 11. He gave kids license to say, "You can be an adult and a fantasy character, a magician, someone other than yourself." He inspired me. Space Oddity inspired me; and so many millions of others. My dad, too, he was a tremendously hard worker, and it was often at the expense of the one thing we truly craved from him, time. I was a stand-out teenager, an exhibitionist, and in the rough climate of 1970s London, a lot of people didn't understand or tolerate that. I was chased down the streets by lads who wanted to kick the sh*t out of me. Thankfully, I was blessed with Olympic-like athleticism and never got caught. I know I had to stay fit to survive, but it wasn't a particularly comfortable existence. How could it be?

STRIPLV: It's very different today.

O'DOWD: The attitudes now are obviously very different from when I was growing up. As a young man, I would go through various episodes. Some where I was

elated to have freedom and individualism and expression, albeit most of those were in the bedroom of my modest house. London's diversity was as prevalent then as it is now, albeit perhaps in different ways. I would take comfort in the fact that you could be in some affluent neighborhood, yet you'd turn a corner and find some rough and ready council estate. It gave me a nice metaphor for life and a lot of hope and optimism when things went wrong. It basically said to me, "However uncomfortable this may be, there could be somewhere quite beautiful around the corner." I was often lured to certain parts of London by the greatest charity shops. Given the sorts of clothes I was buying when I was discovering myself and my sexuality as a teenager, I didn't want the visibility of going to the West End to be seen buying all this stuff. I had no need to anyway, and I still go to local charity shops today. It's one of my favorite hobbies. It was in one charity shop that I met one of my best friends, Myra, across the clothing rails, looking like a pair of freaks. If you want to meet people who have an alternative view of the world and who aren't afraid to step outside the norm and do things differently, go to a charity shop.

STRIPLV: What else inspires you?

O'DOWD: I've always loved architecture. I remember a stunning red brick house by Blackheath common that I used to stare at when I was a kid. It has this great big huge clear glass outhouse, and I always wanted to see inside.

STRIPLV: How do you look back on the early days?

O'DOWD: My life was one of the pretty happy discoveries in those early Culture Club days. The newspaper headlines were about love triangles, drug accusations, and all that stuff, but in reality, every day was exciting. I used to hide away from the press by going for long walks. I still do. The problem was I wasn't that cautious about what I put out there as regards my private life. Perhaps I got a little too stung by that when I was growing up, and I'm certainly more reserved now in terms of what I say. Touring was exhausting and always took a toll on us. I think our third album, *Waking up with the House on Fire*, was a skeleton of what it should have been because we were all totally done in by a world tour we had just completed.

STRIPLV: What's the story about Letterman and the Band Aid single?

O'DOWD: Yeah, I almost didn't appear on the Band Aid, "Do they know it's Christmas?" track, which has gone on to be one of the biggest selling tracks of all time in the UK. I was doing the David Letterman Show in New York when Bob [Geldof] called me. I managed to get on the last Concorde flight of the day and make it back in time for the recording.

STRIPLV: You've been in a few scrapes over the years.

O'DOWD: I have always had a mistake in me, but that's okay. As far as the troubles I had back in 2006 (he called police to his New York apartment to report a suspected burglary. Officers instead found a stash of cocaine, which led to month-long community service as a dustman on the streets of Manhattan) and 2009 (he served four months of a jail sentence after handcuffing and falsely imprisoning a male escort), of course, they are things I am not proud of. Yet, at the same time, they remind me that I hadn't shaken off that nihilistic attitude of the past, nor would I ever want to. And every mistake is a positive life lesson. It really is.

STRIPLV: What was prison like?

O'DOWD: I always maintained it would finish me off, but it didn't. You somehow find the strength. It was a life-changing experience, and I feel I came out of that situation with some wisdom and knowledge. I don't view that period in my life as negative, but I wouldn't want to go back.

STRIPLV: And you subsequently reinvented yourself.

O'DOWD: Getting out on the DJ circuit and touring again was a revelation for me. It reconnected me with my past. Without the chaos and without feeling, I had to be the center of attention. DJs are generally quite discreet, they hide in the background, they play for a couple of hours, then they disappear off again and go home. Getting clean from the haze of drugs transformed my life in ways I didn't expect. There are the big things, of course, but getting sober also led me to take in nature so much more too. I remember when I first got clean and walking over the Hampstead Heath thinking, "I don't know this place, I don't recognize that tree over there or that hill, or that meadow," even though it'd been there forever. I've learned that when you dabble with chaos, disorder, and nihilistic endeavors, it really is those things that make the ground beneath your feet bumpy and uneven. Essentially you need to decide which one it is you want because you sure as hell can't have both!

STRIPLV: Are you worried about getting older?

O'DOWD: No, getting older is a gradual, slow-burning process. It's not like I turned 50 and said, "Okay, I'm going to grow up now." I think men will always tend to take longer to mature, especially in my business, this industry, this lifestyle. It has a way of keeping you firmly planted in infancy, so I think, for me, over the last few years, I felt a bit more grown-up, a bit more responsible, and a bit more alert, really. And that's enough for now. I don't take it all too seriously, and being able to laugh at yourself, for what you wore, what you did, what you said. It's absolutely essential. And, to this day, I'm still laughing!







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CELEBRITY MILFS IN THEIR BEST NUDE SCENES

BY MRSKIN.COM
Mr. Skin is celebrating that special breed of mothers whose own motherhood gives them a supernaturally sexy appeal. That's right, fellas, we're talking about MILFs or moms I'd like to fuck.

What better place to start any countdown of the hottest MILFs in Hollywood than with MILF twice over Halle Berry. 2001 was an enormous year for Halle as she unleashed her beautiful breasts on film for the first time in *Swordfish*, then bared all in the sexually explicit *Monster's Ball*, picking up an Oscar for her work. Halle's Berries are the sweetest ones around.



Remember that movie *Groundhog Day* where Bill Murray relives the same day over and over again until he learns to properly love Andie MacDowell? We understand why Bill went to such extremes after seeing Andie—mom to both Rainey and Margaret Qualley—in the buff both when she was a newly minted MILF in 1993's *Deception* and when she became a boner-fide topless MILF in 2018's *Love After Love*. Andie gives us Boner After Boner.

#9: Andie MacDowell



#8: Jennifer Connelly

Oscar-winning all-time Hollywood beauty, Jennifer Connelly, became a Tinseltown sexpot seemingly when she came of age, going the full monty in Dennis Hopper's *The Hot Spot*. Jennifer's bared her bod a bunch, even as recently as 2016's *American Pastoral* and the previous year's *Shelter*, directed by off-screen husband and father to two of Jen's three kids, Paul Bettany!



The youngest MILF on our list, Oscar-nominated babe Rosamund Pike has two children with her husband Robie Uniacke, a man 18 years her senior. Still, Rosamund's been knocking us dead with nudity almost from the first minute she appeared on screen in 2007's *Fracture* and *Fugitive Pieces*. Since becoming a mom, Rosamund's turned up the nudity in her career, winning an Anatomy Award in 2019 for her banging backburger in *A Private War*.

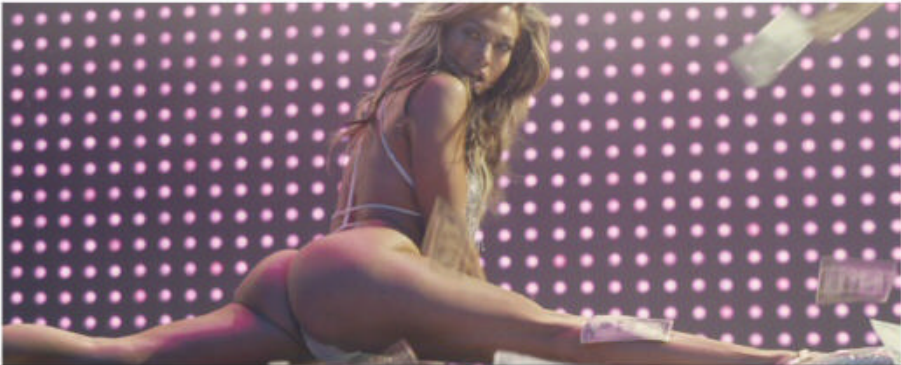
#6: Thandie Newton

Mom to three kids with her husband and filmmaker Ol Parker, Thandiwe Newton is another actress who seems to be nude more now that she's a MILF. Before oldest daughter Ripley was born in 2000, Thandiwe went naked a handful of times, but since then, she's been nude seven ways from Sunday on the boob tube in shows like *Rogue* and, of course, *Westworld*. It's the Breastworld thanks in no small part to MILF Thadiwe's contributions.



#5: Jennifer Lopez

Jennifer Lopez is a mom to 13-year-old twins, but we were in love with Jenny from the block from the moment she first showed us her twins in 1995's *Money Train*. J-Lo was in full-on MILF mode in 2019's *Hustlers*, and though she was robbed of an Oscar nomination, we did bestow this first ballot MILF Hall of Famer with an Anatomy Award for her outstanding work in the film, and in that thong.





#4: Salma Hayek

Salma Hayek didn't give birth to her daughter Valentina until she was 41, also giving birth to the next phase of her career, real-life MILF. Most of Salma's best nudity, like *Frida* and *Ask the Dust*, came before she was a MILF, but thanks to cheek peeks in recent flicks like *Everly* and *Some Kind of Beautiful*, Salma's still leaving us with rosy Palmas.

With six children, Angelina Jolie is undoubtedly the most prolific

mother on our list and likely has the most nude scenes as well! Most of Angie's wildest nude scenes came before she adopted her first son Maddox in 2002, but she hasn't missed a beat since becoming a MILF, going nude a whopping six times since then, most notably in 2015's *By the Sea*. We wouldn't mind spending time with MILF Angelina by the sea.



#2: Demi Moore

The longest reigning MILF on our list, Demi Moore, did a spectacular job raising three daughters with her ex Bruce Willis who are socially responsible and sexually experimental. They had a great role model in Demi, who went nude on screen several times before and after becoming a mom, most notably going nude on screen in front of oldest daughter Rumer in 1996's *Striptease*. There's no denying Demi is one MILF who always leaves us wanting Moore.



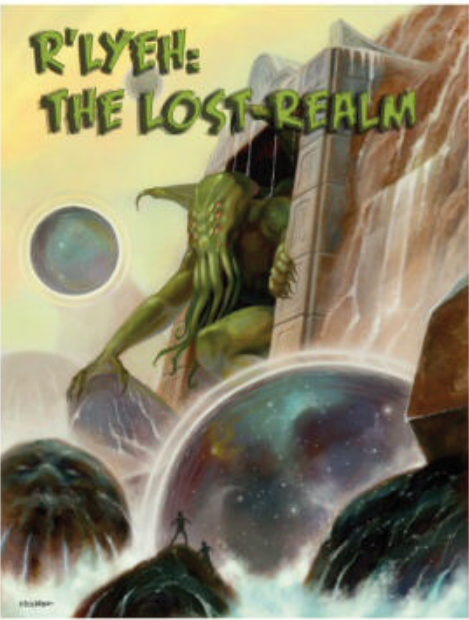
Ravishing redhead Julianne Moore has carried motherly energy with her from the very beginning of her career—okay, maybe not when having sweaty sex with Willem Dafoe in *Body of Evidence*. Since becoming a mom in 1997, the same year she appeared in *Boogie Nights*, Julianne has been more than generous with the skin, with all but two of her nude scenes coming after becoming a MILF. That's a track record that's too sexy to deny!

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THE TALL MAN WITH A SCAR

By Byron Craft

The tall man with a scar waited. It would be dark soon. He did not need the money. It was a charity case. His phone pinged with a text message. He blipped the remote lock, stepped in, and adjusted the seat and mirrors. Tall Man prized his Joint Light Tactical Vehicle (JLTV), the current Humvee replacement. It was the street-legal version minus the weaponry but still RPG and mine-resistant. The improved crew

protection and enhanced performance were probably unnecessary, but it supplied the essential comfort the ex-Afghan vet coveted. It was the second-generation model, also the second JLTV he owned. He lost the first one beneath the Mojave Desert when they incinerated the bastard Neville Steam and the shoggoths two years earlier.

The tall man with a scar consulted his iPhone. “Coming toward you,” the message read. Pemba was his lookout. They tied the knot in 2018. Since then, they were inseparable. They came away from the Mojave with a fortune in diamonds. Tall man’s overseas connections enabled them to turn the precious stones into cash that resided safely in a Swiss bank account. They could have bought a beachfront condo in Florida, or anywhere else for that matter, and lived the life of leisure. That was not the world he wanted. As it turned out, it wasn’t to his young bride’s liking either.

Another message pinged, “less than a klick away.” Salvador Garcetti was a man by day. Not a genuinely nice man. By day he took substantial inducements from young Mexican nationals desiring a better life in the USA, promising a legal pathway to the states. Once payments are made, promises are never kept. Three nights a month, Garcetti wreaks havoc on Nogales, Arizona. The full phase of the moon to the casual stargazer. His thirst for the flesh of his victims is satiated during those three nights of terror.

The JLTV appeared as a cottage under the trees. Joshua trees surrounded the high-tech military vehicle on three sides’ a place originally intended to contain picnic tables for the children at the Lincoln Elementary School’s playground. The school board abandoned the outdoor lunch area due to the risk of drug cartels crossing the nearby southern border. The tall man with a scar’s desert tan camo vehicle supplemented the concealment.

“Here’s looking at you,” with a smiley face, provided the following text. Tall Man’s experience with camouflage was masterful. Garcetti would not be able to see him. He would, however, be capable of smelling him. All the JLTV’s windows were rolled up tight. They created the smartphone emoji, “Here’s looking at you,” meaning their quarry was within his line of sight. Pemba was on the elementary school roof, spotting the area through a pair of Steiner 20x80 high-powered military binoculars. The full moon supplied sufficient light to track their quarry. Salvador Garcetti was on foot or rather on all four paws.

The night vision heads-up display in the Joint Light Tactical Vehicle’s windshield revealed the wolfman’s approach. It was Parent-Teacher Night, and the moms, dads, and kids from the local school district would soon be filing outdoors to get in their cars to go home. Tantalizing fodder for a feeding frenzy to a hungry werewolf. It had been two years since Tall Man first met Pemba when they aided Professor Thomas Ironwood in destroying all the shoggoths and luring the Elder Beings back to their home planet. Typical of the Mandé people from Africa, Pemba was tall, long-limbed with an athletic build. Pemba was also an empath. There are several types of empaths who employ different psychic traits; Pemba’s were multi-faceted, unique. She not only could feel another person’s emotions, but Pemba could also receive energy, information in the form of impressions from objects, images, and on rare occasions, places. And, more extraordinary, with individual receptive minds, simpler ones, she could control their actions. Her husband, of two years, aware of her abilities, occasionally mused over the possibility that his love for her might be the outcome of his mind receiving impressions or attracting energy from Pemba. Whenever he attended the thought, he would shake it off as

quickly as it crossed his mind. It didn’t matter to him. Whatever the source, or the reason, Tall Man was more than happy with the results. They had become true soulmates. He would never get over the joy of gazing into her dark brown eyes. The tall man with the scar smiled at the recollection, then frowned at the approaching beast. “Let’s see if you like to eat steel for a change!” he exclaimed. The JLTV engine idled quietly until he jammed his foot onto the accelerator. Powered by a Duramax V8 turbodiesel coupled to a six-speed automatic transmission, the tactical SUV roared into action. He navigated the heavy-duty armored truck over the parking lot bumpers in its path, never slowing down from his objective and never experiencing even a slight jar; he could hardly feel them in the cabin. Equipped with a TAK-4i intelligent suspension system, the Joint Light Tactical Vehicle delivered a superior ride experience across rough terrains; it merely erased impacts from existence, downright Raptor-like.

The hairy abnormality slammed into the steel-reinforced bumper. The body of the werewolf appeared glued to the engine hood. Tall Man reduced speed eyeballing his prey through the bulletproof windshield. Lifeless? He activated the vehicle’s Medallion Instrument System and selected the enhanced sensitive exterior listening microphones. There was little breeze outdoors to muffle any external sounds. He couldn’t detect any breathing. Then a crackle followed by a pop amplified through the eight interior speakers. The JLTV must have broken every bone in the freak’s body, he decided.

A sudden movement startled the tall man. A furry clawed arm, twisted crookedly in three places, rose to crunch, then snapped back into place. Its other extremity extended upward, duplicating the gut-wrenching restoration. The Garcetti wolf did a partial pushup atop the truck’s hood, its head and neck replicating a misshapen contortionist. The wolfman’s head rotated 180 degrees to the left with a loud crack, then snapped, returning forward to glare through the windshield. Saliva dripped from its fangs.

The tall man with a scar jammed his foot onto the accelerator again, achieving thirty miles per hour within a few seconds. He slammed on the brakes. The werewolf’s recuperating form slid off the hood, rocketing to the asphalt parking lot. The creature bounced twice on the pavement, then landed on all fours. “The damn thing is cat-like,” Tall Man remarked to himself.

In the distance, Tall Man witnessed several elementary school children exiting the building with adults close behind. The demon dog scented its prey and did a four-legged dash toward the emerging crowd. He grabbed the M4 carbine off the seat next to him, switching the rifle from three-round bursts to fully automatic. The tall man with the scar exited the vehicle running as fast as his legs would carry him. The wolf thing was too dangerously close to the kids and their parents to warrant a distance shoot, he determined, hoping to reach it before it began to feed. Children screamed. A woman wrapped her five-year-old in her arms and prayed. Others fled to their cars, some back to the school building, but Tall Man knew that the werewolf was too fleet afoot for them to attain escape. A long shot was his only hope. He leveled the carbine, sighting through its red dot scope while searching for an opening, his heart sunk when the beast lept toward a little girl dressed in pink. “Take the shot, take the shot, damn it,” he desperately commanded himself. Gunfire rang out, echoing off the school building and the surrounding parked cars. Tall Man had not pulled the trigger! Pemba appeared under the glare of a halogen parking lot floodlight. Feet planted in an offensive stance, the lovely African lady held a SIG Sauer semi-automatic pistol with a two-handed grip. She rapidly fired all 9×19mm Parabellum rounds from the gun’s 21-round box magazine. Every shot found its target. The longhaired fiend abruptly changed direction midair as if struck by an enormous baseball bat. Blood, flesh, and fur splattered the blacktop. The creature, grounded once more, rolled to its feet, surveyed the area and its lost prey. Tall Man acquired his opening and sprayed the monster with 5.56 mm ammo. Filled with a minimum of fifty rounds, it altered its objective and scurried into the night.

“It’s heading south,” Tall Man acknowledged as they both entered the JLTV. The engine, still running, roared to life after he shifted to “Drive.” He glanced at his wife, the thin gray streaks on either side of her head accentuated her otherwise short black hair. She could have covered them up with a bit of hair dye but chose to display them as a badge of courage. They were the outcome of a frightening first encounter with an Elder Being. Tall Man smiled, announcing, “It’s pedal-to-the-metal time. Fasten your seatbelt.”

“I wish we could do something for all of them at the school,” buckling up, Pemba lamented.

“They’re alive, and no one got injured. That’s what matters most,” he grabbed her hand, squeezed it, then placed both hands back on the wheel. “Let’s get this, SOB!”

The tall man with a scar consulted the Gorilla Glass in-dash navigation screen. “He’s traveling southeast toward the Mexican border.”

“The GPS has him two miles ahead of us,” Pemba determined, studying the wolfman’s movement on the display. One of the 5.56 mm cartridges from the M4 carbine contained a tracker round. It had a five-mile range.

“The wolf-bastard can heal almost as fast as he can be injured. If his carcass spits out the tracker bullet, we will lose him for good.”

“We are gradually closing in on him. Can you go any faster?”

“Electronically limited top speed on this baby is 70 mph; the military was nervous about letting seventeen-year-old privates go any quicker in a seven-ton armored truck on public highways. Barring any obstacles, we should be on top of him in less than two minutes.” Tall Man kept both hands on the wheel, eyes fixed straight ahead, ignoring traffic lights and “Stop” signs. He knew that turn signals were not optional, but he ignored them as well. He was more than comfortable letting his wife do the navigating.

“He has crossed US Route 19 and North Morley Avenue,” she added.

“Crap!” Was all the tall man with a scar could think to say. The monster was dangerously close to the southern border.

“This is the first night of the full moon and would be the first night of the wolfman’s feeding frenzy if we had not interrupted. It is starving. If it does not feed soon, would it be skin and bones before long?”

“At this rate, probably not before the beast reaches the Mexican border. If that happens, it’s over for us.” Desperation required desperate moves. Tall Man jerked the wheel to the right and jumped a concrete traffic separator in the freeway’s median, went up the down ramp causing oncoming vehicles to slam on their brakes and swerve to avoid head-on collisions. A semi jackknifed around the JLTV as it crossed US 19 against the traffic.

They caught up with it at North Robins Avenue. “Straight ahead, I can feel him. There is rage,” Pemba discerned.

It was unnecessary. Tall Man had him in his heads-up display. He pushed the vehicle to its limit and blocked the creature’s southward progress. Caught in the JLTV’s headlights, it was leaner than it had appeared earlier. It looked ravaged. “He looks wasted.”

The Garcetti wolfman jumped on the hood of the JLTV. He lept onto the roof and over the truck’s companion trailer to the roadway behind. They watched Garcetti run away through the rear viewing camera display. “But he’s still athletic,” Tall Man added. Not wasting a second, he slammed the automatic shift lever into “Reverse” and stomped the accelerator. The JLTV, under control of the ex-Afghan vet, raced backward fifty yards, tires smoked, and screeched when heavily braked, rotating it 180 degrees in the opposite direction.

“He is heading into that industrial park,” Pemba targeted.

The couple watched as the werewolf climbed an eight-foot-tall chain-link fence at the entrance to a self-storage facility, leaving traces of fur on the concertina wire. “The gate is chained and padlocked,” the wife observed.

“I’ve got the key,” replied hubby with a smile.

Within two seconds, the armor-plated truck burst through the chain-link barrier. Links of the chain, torn loose from their shackles, clinked and jingled along the pavement. The Garcetti wolfman became trapped in the same amount of time, pinned between the front bumper and a steel overhead door to a storage container, a dead end. Unit number 13 was painted large in red on the door. Appropriate, thought the tall man with a scar. He kept the vehicle in “Drive” with the force of the turbodiesel pressing their quarry securely, jammed to the door. “Change places with me, darling,” he requested. “Keep your foot on the accelerator.”

Pemba climbed over the center council as her husband slid out of the way. She slipped into the driver’s seat, substituting her foot on the peddle, careful not to let up on the gas.

Tall Man reached into a slit in the truck’s headliner and removed a long broadsword. The razor-sharp silver-plated blade glistened in the LED truck headlights. The emaciated wolf creature squinted against the harsh light struggling to set itself free. “The chase is over, Salvador Garcetti,” predicted the tall man. “You’ve become the prey now. Your moonlight feasting is over.” He lunged forward and thrust the silver sword through its chest, piercing the creature’s heart. Garcetti bellowed so loud that Tall Man stepped back with a start. Pemba covered her ears. An invisible force rattled and shook the metal roll-up doors throughout the self-storage facility. The beast fell silent. In the distance, neighborhood dogs, penned up in their yards, barked and howled.

The werewolf’s motionless shape draped over the JLTV’s engine hood. Tall Man directed his wife with a hand gesture. Pemba put the truck into reverse, backing a few feet away. The crumpled form of their quarry dropped to the pavement. Pemba got out of the vehicle going to her husband’s side.

“One part of the legend is wrong,” he observed, speaking softly. “When dead, he didn’t revert to his human form.”

Pemba stared at the hairy creature’s remains. “Maybe its Wolfen form was the original one.”

The tall man turned toward her and beamed, another reason he loved her so much. She was smart as a whip. “I love you, Mrs. Ward,” and caressed her coffee-colored skin.

“I love you, Mr. Ward.”

Gideon Ward’s iPhone pinged with a text message. He looked at the smartphone’s screen, raising an eyebrow. “It’s from Ironwood. He needs us.”

“Then we must go to him.”

Gideon looked down at the fallen Garcetti again. “You know we are going to have to incinerate the remains.”

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